

168

MUSICAL GROWTH AND PERSONAL DEVELOPMENT OF VOCAL MUSIC
STUDENTS IN THE PERRY COMMUNITY HIGH SCHOOL

A Field Report
Presented to
The Graduate Division
Drake University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music Education

by
Alan Minson Hall

August 1962

1962
2/14

MUSICAL GROWTH AND PERSONAL DEVELOPMENT OF VOCAL MUSIC
STUDENTS IN THE PERRY COMMUNITY HIGH SCHOOL


by

Alan Minson Hall

Approved by Committee:


Chairman




Dean of the Graduate Division

187844

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED	1
The Problem	1
Statement of the problem	1
Importance and justification of the study	1
Definitions of Terms Used	2
Musical initiative	2
Musical discrimination	2
Musical growth	3
Organization of Remainder of Report	4
II. REVIEW OF CURRENT PROCEDURES IN THE PERRY HIGH SCHOOL VOCAL PROGRAM	5
Audition	5
Classification	6
Tone quality	6
Intonation	6
Musical background	7
Balance	7
Diction, power, and range	7
Final selection	8
Probation period	8
Alternates	8
Personality and temperament	9
Records	

CHAPTER	PAGE
Choir Organization	10
Choir officers	10
Stage managers	10
Librarians	11
Student directors	11
Awards	11
Rehearsal As An Educational Experience	11
Generalizing	13
Particularizing	13
Specializing	14
Use Of Audio-Visual Aids	15
Films	15
Recordings	15
Tapes	16
Overhead projector	16
Slide projector	16
Student-Teacher Planning	16
Student committees	17
Student selection	18
School participation	18
Performance As An Educational Experience	18
Preliminary plans	19
Appearance of auditorium	19
Student and faculty assistance	20

CHAPTER	PAGE
Dress	20
Final rehearsal	20
Accoustics of auditorium	20
Performance	21
Groups appearing	21
Student endurance	21
Printed program	22
Contest Appearance	22
III. REVIEW OF QUESTIONNAIRE RESULTS	23
Development	23
Personal development	23
Participation	23
Results	24
IV. SUMMARY AND CONCLUSIONS	31
Summary	31
Interest	31
Initiative	32
Discrimination	32
Conclusions	33
BIBLIOGRAPHY	34
APPENDIX	36
A. Constitution	37
B. Point System	40
C. Questionnaire	42

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

To be an educator implies a knowledge and understanding of the field of education, its purpose and functions in a democratic society. The music educator uses music as a means for giving young people a richer life than they would have enjoyed without music. He will, first of all, be interested in the development and growth of human beings and then find means by which music can contribute to this growth. If the director combines development and growth with enthusiasm, and personal and genuine interest in music and his students, then their success is assured.

I. THE PROBLEM

Statement of the problem. The problem facing music educators to-day is that of bringing music to secondary school students in a dynamic way through the study of background material concerning composers and styles, and sincere performance. Does this type of program result in (1) high interest; (2) musical initiative; and (3) musical discrimination.

Importance and justification of the study. The program in the Perry Community High School at the time of this study included a variety of musical experiences. Many of them were spontaneous, many were informal, even casual. Several arose in connection with social occasions or with units of work in other fields. Some were preplanned with care and deliberately scheduled. Through such experiences, when given their full significance, the sequence in teaching and study of procedures help to

build the basic structure of choral success. A sufficient program of musical experiences was not possible without the co-operation of the administrators and classroom teachers. Mursell stated that:¹

An essential requirement will be that such experiences are of prevailing high musical quality; for musical growth depends upon the use of music which has a strong appeal because of its worth, and which also repays study because of its worth.

II. DEFINITION OF TERMS USED

Musical initiative. Musical initiative is the energy or aptitude displayed in exploring music on one's own. When the student seeks musical experiences and follows through with energy in musical projects he may be showing musical initiative. Mursell stated that:²

The desire and the power to make choices of one's own, to strike out for oneself in matters musical, to think of things to do with music, to want, and to do them. The fostering and strengthening of such initiatives is one of the best of all ways of making anyone into a musical person, because it means not only learning music in the narrow sense, but doing something about it.

Musical discrimination. Musical discrimination may be defined as the faculty of distinguishing and choosing significant musical experiences and worthwhile musical literature. According to Mursell the object

¹Nelson B. Henry (ed.) Basic Concepts in Music Education (Chicago: The National Society For the Study of Education, 1958), p. 160.

²James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. 152.

of teaching music appreciation was to lay the foundation for musical discrimination. Mursell stated that:¹

The development of a sensitivity to musical values in the performance of other people, in one's own performances, and in compositions themselves. This means that the opening up to young hearts and minds the matchless appeal of authenticity, sincerity, worth, and greatness. Musical discrimination can only be established by a process of musical growth.

Musical growth is the progressive development of musical power, musical insight and understanding and may be called the process of learning. Musical growth becomes a developmental procedure for continuing throughout the child's school and adult life. Mursell stated:²

The only way in which we can hope to accomplish this is by inaugurating a process which can move forward strongly during the school year, and which has good prospect of continuing on when school years are past. This is the process of musical growth.

Morgan stated during the 1955 Music Educators National Conference:³

The primary aim of the senior high school choral music program should be to offer many musical experiences to every student so as to build for continuing growth and expansion for participation and appreciation.

The time, the effort, the money spent of education are not only for the purpose of creating a congenial environment for children but also

¹Ibid., p. 172.

²Henry, op. cit., p. 161.

³Hazel Nohavec Morgan (ed.) Music in American Education. (Chicago: National Music Educators Conference, 1955), p. 111.

for the purpose of helping all children establish musical values. There are some who would deny that such a program is desirable, claiming that musical growth is important only for the chosen few. Mursell said:¹

To deny it (music for everyone) is nothing less than a wholesale repudiation of the educational significance of music itself. It should be open to everybody, and not merely as a matter of formal permission. Unquestionably music can be a great and constructive influence in life.

III. ORGANIZATION OF REMAINDER OF THE REPORT

The investigator reviewed the activities in practice in the choral department of Perry, Iowa, High School. A questionnaire² was then constructed and sent to 1960 and 1961 Perry High School graduates who were choir members, as well as members of the 1961 choral activities. Through the analysis of the questionnaire, the writer attempted to discover whether or not the high school program has resulted in high interest, musical initiative, and musical discrimination on the part of the music students. The following chapters are an analysis of the procedures that were employed in the choral department of the Perry Community High School, a summary of the results of the questionnaire and summary and conclusions.

¹Henry, op. cit., p. 161.

²Appendix C.

CHAPTER II

REVIEW OF CURRENT PROCEDURES IN THE PERRY HIGH SCHOOL VOCAL PROGRAM

The discussion which follows covers practices the writer used in audition and classification of choir members, and their eventual performance. The Perry Community High School has a large chorus, in which anyone may sing, regardless of ability; concert choir, and small groups into which only the best voices in the school were admitted. **Concerning** vocal music activities Mursell stated, "It should be open to everybody, and not merely as a matter of formal permission."¹

I. AUDITION

The writer first tested each voice auditioning to determine which students were to participate in the various groups. "Voice tryouts are imperative. They can be both effective and yet of a simple nature." stated Sunderman² in regard to selecting choral groups. **The audition,** for members of the choral ensembles was used to determine range and quality so that the singer would be assigned to the proper part. The director attempted to put each student at his ease by a short conversation before starting to sing. This created a friendly and more relaxed

¹James L. Mursell, Music In American Schools (New York: Silver Burdett Company, 1943), p. 266.

²Frederick Lloyd Sunderman Ph. D., Some Techniques For Choral Success (New York: Belwin Inc., 1952), p. 39.

atmosphere and gave the writer a chance to hear the speaking voice, this suggesting the pitch on which the test should begin.

Each audition started with the student singing arpeggios at different pitches. The writer heard every voice in order to discover both the followers as well as the leaders.

During the audition the student was asked to sing a familiar song with piano accompaniment, the student choosing the song. This song was then repeated, without accompaniment, to see whether the singer could maintain the proper pitch from the beginning to end. Then the student was asked to sing a series of unrelated tones immediately upon hearing them, as a test for quick reaction to pitch. The range was determined by downward scale vocalization, by an arpeggio, changing the pitch of the song until both bottom and top limits had been discovered.

II. CLASSIFICATION

When the test had been completed and all information about each individual obtained, the writer was ready to choose the personnel for the various ensembles. The writer then considered the following factors.

Tone quality. The quality should blend with other voices. When the quality had defects, these defects could be easily eliminated by proper training.

Intonation. Students who sang out-of-tune were given help

through interval drill, but were not eliminated. Loney said:¹

Faulty intonation in a choir or chorus that otherwise sings with good tone quality, diction and expression, immediately stamps that chorus as ill-prepared and distracts from the good qualities. The less selective the chorus, the greater the problem of good intonation.

Musical background. Preference was given to students who had previous experience in choral music, as well as students with a background in instrumental experiences but with only fair voices. They added to the ensemble by their leadership in reading music and by their general musicianship.

Balance. Balance was not obtained by selecting numerically balanced sections. Ten basses and ten tenors will not necessarily result in a balance of men's voices. The alto and tenor sections may be balanced with fewer singers than the soprano and bass sections. Since real altos and tenors are a rarity in the senior high school this factor was of importance. It is quite possible that the treble voices may outnumber the male voices, two to one, and still maintain an even balance. Balance was determined by the actual power of the voices placed in the ensemble, rather than be a rigid numerical formula.

Diction, power, and range. The writer believes that these factors were important but could be materially improved by work in the ensemble; therefore, they were not given major emphasis when making the final

¹Archie N. Jones (ed.) Music Education in Action (Boston: Allyn and Bacon, Inc., 1960), p. 175.

selection. Norton said,¹ "If he listens at times to his group singing he will distinguish between good and poor diction." Speaking of range and quality, Sunderman said,² "Voice range and quality are not the sole criteria for evaluating the singer's actual worth to a choral organization."

Final selection. Students who were finally selected were chosen because they did one of two things: (1) their voices added to the effectiveness of the ensemble; (2) their attitudes influenced the final results. Freshmen and sophomores were added to the ensemble to gain experience for the following year. Seniors were chosen because they could make a real contribution. When two voices were about equal and a choice had to be made, the writer gave preference to the younger student unless the older student had previous experience in the ensemble.

Probation period. Students who were finally chosen for membership in the various ensembles were placed on probation for a period. Some voices were admitted which did not fit into the ensemble, in spite of care taken in tryouts. Defects became apparent as rehearsals progressed.

Alternates. A group of alternates for each section was announced. If any regular member was dropped for any reason, he was replaced immediately by an alternate.

¹Ibid., p. 33.

²Sunderman, op. cit., p. 40.

Personality and temperament. When the writer was well acquainted with each candidate, personality and temperament of the individual were considered. Since an organization should have a number of exuberant, enthusiastic members whose force and vitality help to create a good spirit, an attempt was made to select many such students.

Records. The following was printed on a four by six card and used to keep a permanent record of auditions and voice tests:

NAME _____ AGE _____

GRADE IN SCHOOL _____ TYPE OF VOICE _____

ADDRESS _____ PARENTS NAME _____

PHONE _____

QUALITY _____ RANGE _____ POWER _____

INTONATION _____ DICTION _____ READING _____

EXPERIENCES IN MUSIC _____

	FIRST TEST	SECOND TEST	THIRD TEST
DATE	_____	_____	_____
GRADE	_____	_____	_____

III. CHOIR ORGANIZATION

Most organizational details of the rehearsal were handled by student officers, leaving the director free to attend to the musical details. As Hutton had stated; "The best choirs are those which are singing fifty minutes out of each hour of rehearsal."¹

Choir officers. The officers elected were president, vice-president, secretary-treasurer, stage manager, librarian, and student director. Since the secretary was charged with the regular routine of roll taking this officer was appointed. The writer also appointed section leaders, who were selected on the basis of ability to sing with good intonation, knowledge of the fundamentals of music, some facility at the piano, and leadership ability.

The officers, together with the section leaders, formed the executive committee which functioned as a governing group. Executive meetings were held during out-of-school hours so as not to interfere with the regular rehearsal of the choir and academic classes. The choir constitution¹ adopted by the choir council will be found in the appendix.

Stage managers. The duties of these officers were to see that all chairs were in place before the rehearsal was scheduled to begin, and to take care of all other room and stage arrangements. To perform

¹Appendix A.

Perry High School Choir Council, "Choir Constitution" (Perry: High School Choir, 1960), p. 1-3. (Mimeographed.)

their duties, these officers were free during the period preceding the rehearsal.

Librarians. The librarians placed the music in the rehearsal folios and distributed these folios to their proper places as soon as the stage managers had finished. Other duties included issuing and collecting music for home practice and responsibility for the music library.

Student directors. Assistance was offered to those students who were interested in conducting. When enough skill had been developed, opportunities for public appearance was provided. Appearances by ensembles before the student body were handled by the student directors.

Awards. The choir council drew up a point system¹ for receiving points towards the choir letter. The system may be found in the appendix. The top fifteen per-cent received letters. Three seniors were selected at the close of the year to receive the outstanding choir award. One student was selected by the director to attend a summer music camp. Those students who wished to be considered for attendance at summer music camp presented a paper in which they stated benefits they hoped to receive.

IV. REHEARSAL AS AN EDUCATIONAL EXPERIENCE

The conductor of any musical organization, whether instrumental,

¹Appendix B.

amateur or professional, must have well defined objectives. The school musician often is allowed to believe that when he is playing or singing the correct notes and the correct rhythms he is functioning satisfactorily. In this connection Evanson commented:¹

At the end of the year the members know a few songs, learned mostly by rote, but they have no definite training. They have mastered no fundamental principles.

The fundamental principles Evanson suggested were: the ability to read music; command of vocal technique, good diction, and a correct interpretation.

Dann² considered the essential factors of good choral singing to be beautiful tone quality, superior diction, greatly increased and refined reading power, and emotional element developed and made vital, perfect attack and release, observance of dynamics, and artistic interpretation. If these factors constitute good choral singing, they must also, of necessity, become objectives to be actively pursued during each rehearsal period.

A long range plan of rehearsal technique was used. A plan book³ was kept, and in this way it was easy to see the stage of development of each selection.

¹John Evanson, "Essentials of Better Choral Training." Music Educators Journal, XVII, No. 3, (November-December, 1931), 40.

²Hollis Dann, "Essential Factors of Good Choral Singing," Music Educators Journal, XXII, No. 3, (November-December, 1935), 17.

³Hal Leonard, The Choir Yearbook (Winona, Minnesota: Hal Leonard Music, Inc., 1958).

A method of rehearsing each song was determined by previous study. Coward listed three methods of rehearsal: (1) The Conventional Generalizing; (2) The Critical Particularizing; and (3) The Compartmental Specializing.¹

The writer used these procedures as a basis for his rehearsals. The members understood that they were expected to accomplish the goal of the rehearsal in the least possible time.

Generalizing. This method was used to go over the entire number several times to become acquainted with the spirit and idea of the new numbers. No attempt was made in this type of rehearsal to stop for correction. Many of the errors were due to lack of control and the performer would eliminate them on his own initiative when given the opportunity.

Particularizing. This method, "consists in striving for perfection in all details of musical performance."² This followed the use of the conventional generalizing method and pre-supposed that the student had been given time to make the corrections of which he was capable. This type required many interruptions, and easily became very tiresome. However, to perfect a musical number in this manner it was necessary if

¹Henry Coward, Choral Technique and Interpretation (London: Novello and Company, Ltd., 1946), p. 9.

²Ibid., p. 9.

the work of the ensemble was to reach the peak of their ability.

Specializing. This method, "consists in concentrating all attention on one special point to the exclusion of everything else."¹ Such a method of rehearsing was used only when the ensemble seemed particularly slow in achieving the desired results.

The choral director has found that he used the first two of the above methods in most rehearsals. The plan of the rehearsal was based upon the results of the previous one. As errors were made, the writer marked them on his score and then worked out the plan for the next rehearsal.

The writer found that a busy choir producing music provided the basis for maintaining discipline. When the director stepped on the podium to rehearse a piece of music, he expected and insisted upon attention. He would secure attention by making the rehearsal interesting and enthusiastic. When a discipline problem arose, the instructor pointed out to the individuals and the ensemble the need for cooperation in any group effort in order to achieve the desired results. Students who had not learned to accept responsibility for their own conduct were asked to meet with the choir council to decide whether or not they were to remain as a member of the group.

¹Ibid., p. 10.

V. USE OF AUDIO VISUAL AIDS

The use of audio-visual aids grew out of the desire of the choir members to increase their knowledge and understanding of materials used in rehearsals.

The investigator found that audio-visual aids have helped to develop students' background. These aids brought to the classroom musical performances by groups otherwise unavailable to the school and community.

Hartley¹ gave five points for helping a class use this medium more effectively.

1. Compel attention.
2. Reach a mass audience.
3. Build a common denominator of experience.
4. Convey aesthetic experiences to viewer by motivation, intensification, and verification, through visual means certain experiences which otherwise are auditory.
5. Speed up the process of learning certain types of information by giving a better understanding of the relationship of procedures to the outcome.

The following materials were used to help develop interest in the music being studied.

Films. The films to be used were selected on the basis of the material being studied, and relation of the films to the learning experience. Questions listed on the board were to be answered after viewing the films.

Recordings. The writer found recordings very useful in pre-

¹William S. Hartley, How To Use A Motion Picture (Washington, D. C.: National Council for the Social Studies, 1951), p. 4.

senting new music, and for preparing members for listening to a concert.

Tapes. Tape recordings were used to record solos, ensemble and group performances so that students could evaluate their performance and check their progress. All programs were recorded on tape and studied by the group after each performance.

Overhead projector. This machine was used in the study of theory, tone, and choral production. For example an overlay was made showing the human head; another overlay was made showing the position of the tongue in relationship of the vowels; a third overlay was made to show bright vowels and dark vowels. The making of overlays was time consuming but gave the students the advantage of being able to assemble and break down the components of the system with the use of illustrations.

Slide projector. The use of film strips gave the student an opportunity to study the picture as long as necessary. This medium was used in studying composers and their works.

VI. STUDENT AND TEACHER PLANNING

Student and teacher planning came through the development of the annual spring show. The writer helped the students to produce an acceptable production. Mursell stated:¹

Opportunities to perform music in public, on occasions ranging

¹James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948). p. 103.

from the simplest to the most elaborate and formal, should always be thought of and planned with reference to their developmental effect upon the performers themselves and the entire student body. They should be thought of as opportunities for fostering musical awareness, musical initiative, musical discrimination, musical insight and musical skill. For instance, it is well for the performers, whenever possible and as far as possible, to have a hand in the selection of the program.

The production and problems of producing a spring show were discussed during the rehearsal period. Style, costumes, programs, dances, routines, scripts, make-up, lighting, curtains, music, casting solo parts, selections to be sung by the chorus, the sequence of scenes, and other details were considered.

The spring show each year was titled, "Thoroughfare Of Song." Each scene dealt with a specific year, such as, 1900 and 1940. The writer called attention to the copyright law, and helped students use songs written in the year they were working on.

Student committees. After the theme was selected a committee responsible for each scene was selected by the choir. Each scene was not to be longer than twenty minutes. The scenes dealt with the title of the show.

Each committee presented to the choir a reading of the scene, giving all of the details which would be involved in producing the act. After the readings of the various committees, the choir then voted on the four or five they wished to include.

The instructor listed on the black board committees that were needed; stage crew, lights, curtain, costumes, programs, ushers, make-up, publicity, tickets, and script. Meetings were held with each group of

students wishing to work on the committees and their duties were outlined.

Student selection. After the selection of scenes to be presented, the writer met with each committee. Decisions were made on which songs were to be used. Students were given opportunity to audition for solo and small ensemble groups. The writer and scene directors made the assignments.

The committees proceeded with their work after the songs were assigned and learned. The committees listed all songs in their scenes on five by eight cards. The cards indicated each song, who was to sing the song, what action was to take place, and the costume to be worn. The cards were used to assemble the scenes to make sure that students with more than one solo, or in other ensembles, did not appear in consecutive scenes.

School participation. The art department was asked to make a drawing expressing the title of the show. This was done as a class project. The person whose drawing was selected was given credit on the program and in all publicity. This drawing was used as the cover for the program and was printed in the local paper the week of the show.

VII. PERFORMANCE AS AN EDUCATIONAL EXPERIENCE

Sixty-two public appearances were made by the large and small vocal groups during the 1960 and 1961 school year. Such appearances were considered to be of secondary importance to the educational benefits

derived. The music groups understood that they were unlike other school activities, in that they often were expected to give more freely of their time. All public performances were approved by the high school principal.

Appearances included singing at patriotic ceremonies, before civic clubs, societies and church groups, and involved large ensembles, small groups and soloists. **There were non-musical details which needed attention**, if a good impression was to be made on the community. All public appearances were considered to be important, even though the audiences were small.

Preliminary plans. Most high school concerts in other communities were given jointly by all of the school music groups. The writer found that it was more desirable to have choral groups in Perry High School give the entire program, although instruments were used when needed. A plan for such concerts was much easier to formulate since it eliminated stage shifts and the necessity of dividing attention between several groups. Regardless of the type of concert given, the following details received consideration.

Appearance of auditorium. Whenever the public was invited to the school, it became the responsibility of everyone concerned to make the school as attractive as possible. **Simple decorations such as flowers or ivy and ferns** added to the general appearance. These served as a project for the art department or members of the choral groups under the supervision of a faculty member.

Student and faculty assistance. Students who were used as ushers were responsible for closing doors before a number began and were to admit no one until the musical group was finished.

When the concert was given by more than one ensemble the conductor used assistance from faculty members in supervising the groups not on the stage. A faculty member was assigned to each group, remaining with them until they were on the stage and meeting them as soon as they had performed. Any groups assigned to sit in a certain section of the auditorium after performing was supervised by a faculty member.

Dress. The writer varied the choral concerts by presenting sacred music sung by the robed choir, for the first part of the concert. Following intermission, secular music was presented with the choir in evening or street dress. When uniformity could not be obtained the students wore what they wished. Warning was made to avoid loud colors, red ties and hair ribbons, white socks, unshined shoes or costume jewelry. When costumes were used a final check was made the day of the concert.

Final rehearsal. At the final rehearsal a mimeographed list of directions was given to each member. The group then went over the list and asked any necessary questions. Included in this list were (1) time and place to meet; (2) what to do with wraps; (3) directions for warming up; (4) entrance and exits; (5) seating in the auditorium; and (6) instructions for acknowledging applause.

Acoustics of auditorium. The acoustics of the auditorium were

given special attention. Each group appearing in the concert held rehearsals in the auditorium to acquaint students with the acoustics in order to make necessary adjustments. It was often possible to correct some defects by covering hard walls with curtains or by raising front curtains and increasing the height of the stage. Graham stated:¹

The acoustical conditions of the place of performance must be thoroughly investigated before positions for the singers are considered. Directly affecting acoustical conditions will be the construction materials. Other factors will be drapes and tapestries, as well as whether or not the doors and windows are opened or closed.

VIII. PERFORMANCE

Groups appearing. In each scene the numbers to be performed by each group had the same unity and variety as the entire program. Each ensemble was complete in itself. The order of selection as decided by the ability of each group and the aural and visual appeal of the audience.

Student endurance. In arranging the program, consideration was given to the endurance of the students. The complete program was presented at one rehearsal to test the reaction of the groups. The writer did not want to approach a difficult selection near the end of a long program only to discover that the soloist as well as the groups had become overtired and likely to break down. The most taxing numbers were

¹Archie N. Jones, (ed.) Music Education in Action (Boston: Allyn and Bacon, Inc., 1960), p. 202.

placed in the first half of the program and lighter compositions in the final portion.

Printed program. Variety, unity, and effective arrangements were essentials for the format of the music program. There were many types used, from single sheet mimeographed programs to the expensive covered program with cuts of musical groups appearing. The personnel of each group was included. Information which appeared on all of the programs, in addition to the musical numbers, included: the school and organizations giving the concert, the city, the state, and the building in which the concert was being given, the date and time of the performance, admission price, accompanist, and director.

IX. CONTEST APPEARANCE

Contest appearances were made by all large and small ensembles of the vocal department. Large groups were rehearsed during school hours, and small groups and solos were rehearsed after school.

CHAPTER III

REVIEW OF QUESTIONNAIRE RESULTS

It was the purpose of the questionnaire to determine whether the choral program had resulted in high interest, musical initiative and musical discrimination on the part of the music students.

I. DEVELOPMENT

Personal development. The first part of the questionnaire dealt with the personal development of the music students in and out of school, and whether or not the students' musical experiences were developing an interest in music, through record collections, musical careers, and reading materials. Mursell stated, "In and through our music program we will seek to promote the social development of children by means of constructive social relationships and experiences."¹

Participation. This section dealt with the students' direct contact with music experiences in the past two years. The writer wanted to know whether or not the students were attending musical performances, taking private lessons, participating in other musical groups, writing or arranging music, and directing musical groups.

¹James L. Mursell, Music Education Principles and Programs (New York: Silver Burdett, 1956), p. 60.

II. RESULTS

There were 105 underclassmen in Perry High School choral activities during the year of 1960 and 1961. This total plus thirty-five students who were graduated in those years were given the questionnaire. The questionnaire was given to 105 underclassmen during rehearsal time. Of the thirty-five questionnaires sent to the graduates, 100 per cent was returned.

The first question asked: What musical experiences in and out of school have helped to develop your interest in music? Responses are tabulated as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Church choirs	75	21	96
Spring show	52	15	67
High school choir	42	19	61
Band	35	15	50
Piano	39	3	42
Junior high choir	31	0	31
Attending concerts	30	18	48
Dancing lessons	14	1	15
Family interest	10	3	13
Others	18	9	27

The second question asked whether or not the students had a record collection. The questionnaire provided these results:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	73	18	91
No	<u>32</u>	<u>17</u>	<u>49</u>
Total	105	35	140

Choice of records included in the collections shown as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Choral	54	10	64
Solo	33	14	47
Symphony	49	9	58
Band	35	4	39
Folk	67	7	74
Musicals	67	11	78
Popular	16	18	34
Jazz	45	8	53
Opera	4	3	7

The third question asked whether the students had thought of making music a career. Tabulated responses follow:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	26	4	30
No	<u>79</u>	<u>31</u>	<u>110</u>
Total	105	35	140

Of the students and graduates planning musical careers, numbers choosing each career were as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
School music	6	2	8
Soloist	9	1	10
Private teacher	7	0	7
Composer	1	0	1
College teacher	2	1	3
Conductor	1	0	1

In regard to whether students and graduates read articles and reviews about music, the following was the report:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	69	11	80
No	<u>36</u>	<u>24</u>	<u>60</u>
Total	105	35	140

The last section of the questionnaire was concerned with the participation of the students in musical activities. The results of indicated attendance at community concerts were:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	87	26	113
No	<u>18</u>	<u>9</u>	<u>27</u>
Total	105	35	140

Musical performances attended in the 1960 and 1961 period were reported as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Opera	5	7	12
Choral	46	18	64
Symphony	15	5	20
Band	105	29	134
Recitals	65	12	77
Musicals	34	18	52
Perry High School			
Choral Concert	67	21	88

The number of students and graduates taking private lessons, is shown in these results:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	27	6	33
No	<u>78</u>	<u>29</u>	<u>107</u>
Total	105	35	140

Types of lessons listed as being taken were:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Piano	16	2	18
Organ	6	1	7
Voice	2	3	5
Brass instruments	3	0	3
Woodwind instruments	3	0	3
String	1	0	1

The musical activities, in which the students were, at the time of the study participating are shown as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Orchestra	0	1	1
Concert band	43	4	47
Dance band	10	2	12
Church choir	48	4	52
Accompanist	11	5	16
College choir	0	7	7

Persons who had or had not written or arranged music at the time of the questionnaire responded as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	33	0	33
No	<u>72</u>	<u>0</u>	<u>72</u>
Total	105	0	105

Numbers of students and graduates who had or had not directed musical groups were:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Yes	24	3	27
No	<u>81</u>	<u>32</u>	<u>113</u>
Total	105	35	140

Kinds of groups directed by those indicating this experience were as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Band	2	0	2
Choir	12	3	15
Small ensembles	10	0	10

The final question was concerned with musical activities in which students and graduates had participated during the previous two years. Responses were as follows:

	<u>Students</u>	<u>Graduates</u>	<u>Totals</u>
Church choir	76	6	82
University chorus	2	10	12
Quartets	33	4	37
Double quartets	15	1	16
Soloist	27	3	30
Trios	21	1	22
Sextets	20	0	20
Accompanist	21	5	26
Opera	0	1	1

One of the problems facing music educators today is that of bringing music to secondary school students in a dynamic way through the study of background material, and sincere performance. It was the purpose of this questionnaire to determine whether the program in the subject school resulted in (1) musical interest; (2) musical initiative; and (3) musical discrimination on the part of the students and graduates of the Perry High School choral department. The following chapter was

concerned with the summary and conclusions from the data presented here.

CHAPTER IV

SUMMARY AND CONCLUSIONS

It has been the purpose of this study to determine whether the choral program had resulted for music students in the high interest, musical initiative and discrimination that indicated personal development and musical growth.

The investigator first reviewed the activities currently in practice in the choral department of the Perry Community High School. The writer then sent 140 questionnaires to 1960 and 1961 Perry High School graduates who had been choir members, as well as to underclassmen in the 1960 and 1961 school year to determine their degree of musical interest, initiative and discrimination.

I. SUMMARY

From the results of the questionnaire given to 105 underclassmen and thirty-five graduates of the 1960 and 1961 school year, there is evidence of the following:

Interest

Interest in music was shown by ninety-six students participating in church choirs, ninety-one students having record collections. Recordings of musicals were listed with greatest frequency. The director believes that this interest was because of the annual spring show. Sixty-seven students listed the spring show as a musical experience that

had helped to develop their interest in music. Interest in music was also indicated by participation in musical activities, consideration of making music a career, and through articles and books about music and musicians that were read by graduates and students.

Initiative

There is evidence of musical initiative upon the part of the graduates from four who are making music their career. Eleven of the graduates reported reading articles and books about music and musicians. Of the 140 students and graduates there were twelve attendances to an opera, and 134 attending band concerts. Thirty-three students had written or arranged music at the time of the questionnaire, where none of the graduates questioned had done so. The graduates were not given the opportunities to write or arrange music as was given the underclassmen at the time of the study. Twelve graduates reported coming to a Perry High School Choral concert upon graduation. Initiative was also indicated by students and graduates taking private lessons.

Discrimination

Discrimination was reported by 113 students and graduates attending community concerts. Ninety-one students and graduates indicated record collections. The selective range of subjects listed gave evidence of the students using musical discrimination in their choice of recordings.

II. CONCLUSIONS

The review of current procedures of the Perry Community High School choral program and the review of the questionnaire gave evidence of high interest, musical initiative, and musical discrimination on the part of Perry High School students and graduates who had been choir members.

BIBLIOGRAPHY

A. BOOKS

- Clark, Frances Elliot. Music Appreciation for Children. New Jersey: RCA Manufacturing Company, 1945.
- Cotton, Marian, Adelaide Bradburn. Music Throughout The World. Boston: C. C. Birchard and Company, 1953.
- Coward, Henry, Choral Technique and Interpretation. London: Novello and Company, Ltd., 1946.
- Hartley, William S. How To Use A Motion Picture. Washington, D. C.: National Council for the Social Studies, 1951.
- Henry, Nelson B. (ed.) Basic Concepts in Music Education. Chicago: The National Society for The Study of Education, 1958.
- House, Robert W., Charles Leonhard. Foundations and Principles Of Music Education. New York: McGraw-Hill Book Company, Inc., 1959.
- Jones, Archie N. (ed.) Music Education In Action. Boston: Allyn and Bacon, Inc., 1960.
- Leonard, Hal. The Choir Yearbook. Winona, Minnesota: Hal Leonard Music, Inc., 1958.
- Morgan, Hazel Nohavec. (ed.) Music in American Education. Chicago: Music Educators National Conference, 1955.
- Mursell, James L. Education for Musical Growth. New York: Ginn and Company, 1948.
- Mursell, James L. Music Education Principles and Programs. New York: Silver Burdett Company, 1956.
- Mursell, James L. Music in American Schools. New York: Silver Burdett Company, 1943.
- Sunderman, Frederick L. Some Techniques For Choral Success. New York: Belwin Inc., 1952.
- Sur, William R., Charles Schuller. Music Education For Teen-Agers. New York: Harper and Brothers, 1956.

B. PERIODICALS

- Bellows, Elbert L. "Suggestion to Choral Directors," Music Journal, XVIII, No. 3. (March, 1960), 46.
- Cecil, Herbert, "Conflicts in Music Education," Music Journal, XVIII, No. 7. (October, 1960), 46.
- Dann, Hollis, "Essential Factors of Good Choral Singing," Music Educators Journal, XXII, No. 3, (November-December, 1935), 17.
- Engelman, Ginis E., "Music and Public Education," Music Educators Journal, 47, No. 4, (February-March, 1961), 35-39.
- Evanson, John, "Essentials of Better Choral Training," Music Educators Journal, XVII, No. 3, (November-December, 1931), 40.
- Forman, Robert, "Return to Music Fundamentals," Music Journal, XVIII, No. 8, (November-December, 1960), 32.
- Gerow, Maurice, "Criterion for Choral Program Building," Music Educators Journal, 47, No. 6, (June-July, 1961), 69-71.
- Goines, William, "Dilemmas of Public School Music," Music Journal, XVIII, No. 4, (April-May, 1960), 40.
- Kennedy, James Paul, "Are Contests Musical Experiences?" Music Educators Journal, 47, No. 3, (January, 1961), 60-67.
- Marple, Jugo D., "The Challenge of the Conont Report to Music Education," Music Educators Journal, 47, No. 2, (November-December, 1960), 35-36.
- Trillingham, C. C., "Creative Arts in Education," Music Journal, XVIII, No. 6, (September, 1960), 64-65.

C. UNPUBLISHED MATERIALS

- Perry High School Choir Council. "Constitution and Point System," Perry, Iowa: High School Choir Council, 1960. (Mimeographed.)

APPENDIX A

APPENDIX A

CHOIR CONSTITUTION

The Perry Concert Choir will have, as a governing body, a council composed of the following officers, to be elected and appointed by the members of the choir and director.

1. President
2. Vice-President
3. Secretary-Treasurer
4. Student Director
5. Section Leaders
6. Stage Managers
7. Librarians

DUTIES OF THE COUNCIL

To govern and act as a legislative, executive and judicial body. The director of the choir will act in an advisory capacity. The president will preside at all meetings of the council or choir; the vice-president will act in the absence of the president; the secretary-treasurer will keep minutes of all meetings and a record of finances.

To make any additions or revisions to the policies and regulations.

To conduct a hearing for any member of the organization for any infraction of the policies and regulations.

Pass judgment after the above mentioned hearing and impose penalties.

Act as leaders of the organization.

REGULATIONS

Regular attendance at all rehearsal and sectional practices is required at all times.

Music, robes, and accessories must be kept in good condition at all times.

All members are to conduct themselves at all times in a manner that will be a credit to the school and the organization.

With the exception of illness, there will be no excused absences

without the director's consent. In the event of illness, the director must be notified.

Inspection of robes and accessories will be held prior to all performances.

POLICIES

A point system will be used in the awarding of choir letters.

POINTS WILL BE GIVEN FOR:

Extracurricular events, such as concerts, solos, ensembles, etc., not considered part of the regular school program.

Any extra effort put forth to promote the betterment of the organization.

Contest solo and ensemble participation.

POINTS WILL BE TAKEN AWAY FOR:

Failure to attend rehearsals, sectional practices, concerts, etc., when scheduled by the school or called by the director.

Tardiness.

Inadequate practice and failure to progress.

Failure to not wear the correct accessories for public performances.

Misbehavior and improper attitude.

APPENDIX B

APPENDIX B

HOW POINTS MAY BE EARNED

1. Small group participation:
 - 10 Points - for each rehearsal of at least 20 minutes.
 - 25 Points - for each public appearance.
 - 15 Points - for repeat performances of same selection.
 - 25 Points - for contest appearance (each ensemble)
 - 25 Points - for a Division I rating.
 - 15 Points - for a Division II rating.
2. Soloist
 - 50 Points - for a solo performed in public.
 - 75 Points - if solo is memorized.
 - 25 Points - for repeat performance.
 - 50 Points - for contest appearance.
 - 100 Points - for a Division I rating.
 - 75 Points - for a Division II rating.
3. Miscellaneous.
 - 75 Points - for auditioning for All-State.
 - 100 Points - for membership in All-State Chorus.
 - 25 Points - for attendance at any Fine Arts Program by college or professional organization.
 - 15 Points - for attendance at any High School Fine Arts Program.
 - 25 Points - for additional services assisting director.
 - 25 Points - for every ten tickets sold for the Spring Show.
4. Ways to Lose Points.
 - 20 Points - for being tardy at any rehearsal or concert without an authorized excuse.
 - 25 Points - for being absent from any rehearsal or concert without advanced authorized excuse.
 - 5 Points - for not putting music away properly.
 - 5 Points - for chewing gum.
 - 50 Points - rehearsal discipline - being asked by the director to be quiet for unusual noise.
 - 100 Points - concert behavior of a destructive nature.
 - 100 Points - improper public behavior.

10
20
30
40
50
60
70
80
90
100
110
120
130
140
150
160
170
180
190
200
210
220
230
240
250
260
270
280
290
300
310
320
330
340
350
360
370
380
390
400
410
420
430
440
450
460
470
480
490
500
510
520
530
540
550
560
570
580
590
600
610
620
630
640
650
660
670
680
690
700
710
720
730
740
750
760
770
780
790
800
810
820
830
840
850
860
870
880
890
900
910
920
930
940
950
960
970
980
990
1000

APPENDIX C

APPENDIX C

NAME _____ NUMBER OF YEARS IN CHOIR _____
 YEAR OF GRADUATION _____
 GRADE IN SCHOOL _____

QUESTIONNAIRE

PERSONAL DEVELOPMENT

1. What musical experiences in and out of school have helped to develop your interest in music?

1. _____
 2. _____
 3. _____
 4. _____

2. Do you have a record collection? Yes _____ No _____

Are you selective in your choice of records?

Check:

- | | |
|--------------------|---------------------|
| 1. Choral _____ | 7. Pop _____ |
| 2. Solo _____ | 8. Jazz _____ |
| 3. Symphonic _____ | 9. Folk Music _____ |
| 4. Band _____ | 10. Other: _____ |
| 5. Opera _____ | _____ |
| 6. Musicals _____ | _____ |

3. Have you given thought to exploring the demands and conditions of a musical career?

Check:

- | | | |
|------------------------------|--------------------------|-----------------|
| 1. Public School Music _____ | 4. Private Teacher _____ | 7. Other: _____ |
| 2. Conductor _____ | 5. College _____ | _____ |
| 3. Soloist _____ | 6. Composer _____ | _____ |

4. Do you read articles and reviews dealing with music, and musicians?

Yes _____ No _____

Check:

- | | |
|--------------------------------|----------------------------|
| 1. Time Magazine _____ | 5. Good Housekeeping _____ |
| 2. News Week _____ | 6. Music Journals _____ |
| 3. Saturday Review _____ | 7. Others: _____ |
| 4. Saturday Evening Post _____ | _____ |

PARTICIPATION

1. Do you attend community concerts?

Yes _____ No _____

2. What type of musical performance have you attended in the past two years?

Check:

- | | |
|-------------------|-------------------------------------|
| 1. Opera _____ | 5. Band _____ |
| 2. Choral _____ | 6. Musical _____ |
| 3. Recital _____ | 7. Perry H. S. Choral Concert _____ |
| 4. Symphony _____ | 8. Other _____ |

3. Are you taking private lessons? Yes _____ No _____

If so, Check:

- | | |
|------------------------------|----------------------------|
| 1. Piano _____ | 6. String Instrument _____ |
| 2. Organ _____ | 7. Other: _____ |
| 3. Voice _____ | _____ |
| 4. Brass Instrument _____ | _____ |
| 5. Woodwind Instrument _____ | _____ |

4. Are you now participating in:

1. An Orchestra _____
2. A Concert Band _____
3. A Dance Band _____
4. A Church Choir _____
5. A group as accompanist _____

5. Have you written or arranged music? Yes _____ No _____

If so, check:

1. Solo _____
2. Piano _____
3. Instrumental _____
4. Small ensemble _____
5. Other: _____

6. Have you directed a musical group? Yes _____ No _____

If so, check:

- | | |
|-----------------|-------------------------|
| 1. Band _____ | 3. Small ensemble _____ |
| 2. Chorus _____ | 4. Others: _____ |

7. What types of musical activities have you participated in the past two years?

Check:

- | | |
|----------------------------|----------------------|
| 1. Church Choir _____ | 7. Sextet _____ |
| 2. University Chorus _____ | 8. Accompanist _____ |
| 3. Quartet _____ | 9. Other: _____ |
| 4. Double Quartet _____ | _____ |
| 5. Soloist _____ | _____ |
| 6. Trio _____ | 10. None _____ |